

THE UNIVERSITY OF
TEXAS

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A BASIC
LIST OF PLAYS

For Use in the
One-Act Play Contests

The University Interscholastic League, 1961-62



Price 25 Cents

BUREAU OF PUBLIC SCHOOL SERVICE
DIVISION OF EXTENSION

THE UNIVERSITY OF TEXAS : AUSTIN

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

SAM HOUSTON

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

MIRABEAU B. LAMAR

IMPORTANT

The following list of plays is the one mentioned in the *Constitution and Rules*. You are cautioned:

1. That some plays listed may need cutting to come within the forty-minute time limit.
2. That some plays may need cutting to avoid offense to good taste.
3. That under no circumstances may a real gun of any type be used, whether it is plugged or not. Explosives of any type are expressly forbidden.
4. That any production of any play in the list must conform to the rules contained in the *Constitution and Rules*.
5. That any play calling for elaborate scenery and staging must be adjusted according to the rules. See Rules 3b and 18.
6. **That the inclusion in this list does not automatically make the play completely eligible under the rules. Read the *Constitution and Rules* carefully.**

INTERSCHOLASTIC LEAGUE DRAMA SERVICE

The League has copies of most of the plays listed and these may be obtained through the Interscholastic League Drama Service. Any ten (10) plays at a time will be sent to you for a period of two weeks, for examination purposes, for 10¢. No more than one (1) copy of each play will be sent at any one time. Production copies of any play must be purchased from the publisher, and if there are royalty payments due, they must be made to the publisher—not to the Drama Service. Please remember that it is illegal as well as dishonest to copy parts of any play or evade payment of royalty.

CONTEST DATES AND OTHER INFORMATION

Consult the League calendar for all dates which concern one-act play. If you fail to participate in the district meet after indicating your intent to do so, this may be grounds for suspension in the one-act play contest for the following year. **Caution!** See Rule 7, *Constitution and Contest Rules*. The title of your play must be sent before the deadline (see the League calendar). This means that the League Office must have your title well in advance of your contest. Upon receipt of your title an official acknowledgment will be made to you which must be shown to your district director as evidence that your records are complete in the State Office.

ROYALTY INFORMATION

Any request for reduction in royalty payments on any play that you plan to use should be directed to the publishers. You will find a list of these publishers at the back of this bulletin. Please remember that the State Office has no jurisdiction in the question of royalty payments. Give the publishers the dates of the proposed production, the size and seating capacity of your theatre, the circumstances under which you are producing, whether admission charges will be made, and your reasons for wishing a reduction in royalty.

PLAYS NOT ON LIST

If you decide to produce a play which is not on the list, send this title to the State Office for approval **well in advance of the deadline**. Please remember that approval of a play by the League does not mean that play is completely eligible. As has been said before, **any play used must conform to the rules. When approval is given, it is with this understanding.**

A play which is not approved may be one which:

1. Has a morbid or sordid theme.
2. Is in poor taste.
3. Is silly, badly written, and offers no educational challenge.

If your selection calls for more than ten (10) actors in the cast, you may, under the rules, double cast parts. You may cut out a character and give his lines to another, if, by doing so, you do not destroy the continuity and structure of the play. A maximum of 3 crew members who may act also as alternates is allowed.

Some directors prefer to cut selections from longer plays and use these as their selections. If they conform to League Rules, the State Office encourages schools to use these cuttings since they are more often than not better written than the majority of one-act plays. If you choose to cut a long play, be sure to send your cutting to the State Office for approval well in advance of your contest. *Be sure to get permission for production and a quotation of royalty from the publisher.*

Let us hear from you if we can assist you in any matters pertaining to drama and speech. We welcome your criticisms and suggestions.

Director of Speech and Drama
Interscholastic League, Austin, Texas

One-Act Play Contest Rules

These general objectives are to be kept in mind by directors and students that participate in One-Act Play contests. It is the purpose of this contest: (a) to encourage a friendly rivalry between schools on the basis that it is more important to do a good play well than it is to win at any cost; (b) to stimulate an activity which may be used to advantage during leisure time; (c) to encourage schools to enter the contest because of the enjoyment and value students receive rather than entering for the sole purpose of winning a trophy; (d) to foster an appreciation of good acting, good directing, good plays, and to stimulate interest in contest dramatics; (e) to show the value of and the need for teamwork and cooperation in any group effort; (f) to lose or win graciously knowing that frequently there is "victory in defeat"; learn to accept defeat as an indication that our efforts did not adequately reach standards of perfection; learn to win without believing we have reached perfection, and to accept the decision of judges without complaint or protest; and (g) to encourage acceptance of the belief that dramatics has a definite reason for existing in the curricula of our schools.

1. *Representation*.—Each high school that is a member of the League is entitled to enter a cast in its district meet in its appropriate Conference.

If no more than two schools are represented in a district, each school may double its representation in the district play contest with the approval of the district executive committee.

2. *Eligibility*.—Each member of a One-Act Play company shall be eligible under Article VIII of the *Constitution*, furthermore, only pupils in high school are eligible for this contest. Only five individuals will be eligible to receive rebate at the State Tournament. However, all cast and crew members are eligible for free lodging.

Records may be used for mob scenes, background music, etc. Eligibility refers only to actual participating students.

3. *Eligible Plays*.—The district or regional committee, regardless of the judges' decision, shall declare ineligible the following plays: (In case of doubt the matter may be referred immediately to the State Office for ruling.)

- a. Plays requiring more than forty minutes in presentation.

- b. Plays which require the utilization of special lighting equipment, sets, scenery, or heavy props not available at the contest site. Standard furnishing for plays shall be a curtain set, chairs and tables, and related items, available from the host school. The rule does not affect the use of costumes, makeup or sound effects, and these items may be brought to the contest site. See Rule 18.

Rule 18 provides information concerning the list of heavy properties to be made available at the State Meet and a description of the curtain set to be used. Directors are admonished to plan their productions accordingly. The list and description for State Meet will indicate the maximum to be made available at the Region and the District meets.

- c. Plays that require more than 13 individuals in the company: no more than 10 in the cast (double casting permissible) and 3 crew members (who may also act as alternates). Host institutions may appoint special stage crews to assist with all the plays in a contest.
- d. Plays in which an actual gun, pistol, or any firearm is used in any way regardless of whether firing pin is removed or not. A toy or a wooden model painted to represent a real gun is permitted. Discharge of a gun off stage or on is not permitted, nor is the use of any explosive to represent the discharge of a gun or explosive allowed.
- e. Plays that require more than 30 seconds to make a scene change, or more than ten minutes to set up and ten minutes to strike. Either blackout or curtain may be used to indicate lapse of time, change of scene, or for a flashback. Such interim time shall be counted in the forty-minute limit.
- f. Plays not having an Eligibility Notice from the State Office stating that the title of the play is duly registered in the State Office as that school's entry. This notice is the official indication that the State Office has approved production of the play. Plays approved must be changed, altered, or revised by the directors so as not to offend good taste or moral standards in local communities in any way. See Rule 9.

4. *Timekeeper.*—The Director shall appoint an official timekeeper who shall be instructed to remain back stage near the curtain during the presentation of plays, and in case any play requires more than

forty minutes in presentation, the timekeeper shall order the curtain closed. Judges are instructed to evaluate the production on the basis of the part presented. Decision of the judges is final.

In no case shall the Director of the contest or the judge serve as a timekeeper.

The length of the play shall be determined by the time elapsed from the opening curtain to the closing curtain, or from the time the music or action begins in front of the curtain.

5. *Faculty Director.*—No director shall be allowed backstage during a contest performance of his play. A director should train his crew members so that his presence will not be necessary.

If a director of a One-Act Play in any school is not a regular faculty member, the cast is not eligible to participate unless the director is formally designated for the work by recommendation of the superintendent and approved by the school board.

6. *Qualification.*—District winners qualifying to the regional meets may be assigned to area meets, or two or more districts may be combined, in crowded regions so as to reduce the number of schools at the regional meet.

7. *Entry and Selection of Play.*—Schools desiring to enter this contest must fill out an entry form countersigned by an administrator and return it to the State Office before the deadline. Acknowledgment of entry is mailed immediately by the State Office. The title of the play selected should be sent well before the deadline. If a local contest is held to determine the play a school is to use, the contest must be completed before the deadline for title entry. Consult the League calendar for all deadlines. Predominantly musical and predominantly choric plays will not be eligible for production in the One-Act Play Contest.

A school will be suspended in one-act play for the current year if: 1. It fails to observe entry deadline, or, 2. It fails to observe title entry deadline. A school may be suspended in this event the following year if it fails to participate in the district contest after both official entry and title entry is made.

8. *Important Dates.*—Consult League Calendar for all dates pertaining to one-act play meets. One-act play contests in district, area, and region may be held at a separate time to other spring meet contests. The State Executive Committee may merge or rearrange districts for the improvement of the contest.

9. *A Basic List of Plays.*—A list of plays is sent to member schools. Plays from this list are permissible for production with proper changes where required. Any director wishing to produce a play not on the list may send its title to the Interscholastic League Director of Speech and Drama. If such a play is officially approved, a statement to that effect will be sent to the director requesting the approval. (See also Rule 3, item f.)

Copies of all plays on this list may be secured for examination from the Interscholastic League Drama Service. No more than ten plays and no more than one copy of any one play will be sent to one person at a time. They may be kept fourteen days. Plays will not be sent to students. The plays lent by this library are for reading and examination purposes only. No part of any play or book lent by the Drama Service may be copied. Production copies must be purchased from the publishing companies.

10. (a) *Royalty.*—The League assumes no responsibility for payment of royalty. A school which presents a royalty play in a contest without having paid royalty or received permission from royalty holder shall forfeit the contest and shall be suspended from further participation in this competition for the remainder of the current school year. A school must be able to show proof to the Contest Director that royalty has been paid on whatever play or portion of a play it produces.

(b) *Cuttings.*—Permission must be granted in writing, by the publisher of a long play, for cutting to contest length. Permission granted by a publisher to produce a play does not necessarily include blanket permission to cut the play to contest length.

11. *Drawing.*—After the closing date for entries, the Director of One-Act Play is authorized to draw places for appearance of the casts on the program, and shall notify all competing schools of their places immediately after the drawing. Adjustments in order of appearance may be made in order to avoid conflicts with other contests.

12. *No Prompting.*—There shall be no prompting during a performance by anyone who is off stage or out of the acting area.

13. *Program Copy.*—The director of the winning cast shall mail immediately to the Director of the One-Act Play in the next higher meet his Eligibility Notice and his cast of characters in program form plus a list of heavy properties needed. See Rule 18.

14. *Judging.*—It is specifically recommended that a critic judge be secured to judge all One-Act Play contests. In case one good critic

judge cannot be secured, a number of competent judges may be used, preferably three judges. If three, five, or more judges are used, the judges should sit apart during the contest in order to hear the play from different parts of the auditorium. The critic panel may confer after the contest and before the decision is rendered. The selection of the judges for the district contests shall be made by the District Executive Committee, subject to the approval of a majority of the schools concerned. The area and regional directors of One-Act Play shall select competent and unbiased judges for judging the area and regional contests, respectively. For the final contest at The University, the judge, or judges shall be chosen by the State Executive Committee.

The director of the contest should be certain that the judge, or judges, read and understand all rules and standards and agree to use only the League standards of judging, before the contest begins. The decision of the judge, or judges is final, unless some portion of Rule 3 is violated.

See Rule 4 for ruling on judging an incomplete production.

A single critic judge should be expected to criticize each play within an agreed upon time limit. Members of a judging panel should not be expected to criticize unless they desire to do so. The panel may confer and select a spokesman. *Do not hold critique before announcing the results.*

15. *Planning Meeting.*—All speech and drama teachers in a district are urged to hold a planning meeting well in advance of the organizing date for district spring meets. For last date, see League calendar.

The purpose of this meeting is to assist the Director General in planning the Speech Contest and the One-Act Play Meet. Directors are to make recommendations concerning rooms, schedules, dates, judges, fees, rehearsal time, properties, and other matters pertaining to the meet. These recommendations are to be given to the District Executive Committee for its information.

16. *Printed Programs.*—All programs typed, printed or mimeographed for any one-act play contest shall contain the names of all schools represented, the title and author of the play, and the name of the director. The program shall contain the names of the students and the characters they are portraying.

17. *Instructions to the Judges.*—A copy of the instructions, provided by the State Office, shall be given to each judge.

The director of the contest is charged with the responsibility of explaining these instructions to the judges.

18. *List of Properties.*—The Master List of properties which will be made available at the State Meet One-Act Play Contest will be published in an early issue of the *Interscholastic Leaguer*. District and Regional Contest Directors should take careful note of the items listed and furnish to competing schools *only* those items which appear on the Master List. It is not intended that host schools furnish every item listed; instead, the Contest Director should see that the items mentioned on the Master List *which are obtainable by the host school* be furnished the competing schools.

It would be of value to make a list of items intended to be furnished and send it to the competing schools so that they may plan accordingly. See Rule 3b.

Ratings

The following ratings are used and should indicate as near as the judge can determine the level of production standard:

Superior: Not necessarily automatic for the winning play; give this rating only for extremely fine performances.

Excellent: For unusually good performances with minor defects.

Good: Acceptable performance.

Average: Unacceptable performance.

A BASIC LIST OF SHORT PLAYS

For a description of these plays, consult the appropriate publisher's catalogue. A list of these publishers appears at the end of the list.

To select a title: the plays are listed alphabetically. The title of the play is followed by the author's name, publisher, the type of play, the royalty fee, and the number in the cast. The latter information is in the right-hand column for your convenience.

Albuquerque Ten Minutes, Florence Ryerson, French	Comedy	\$5	2M-3W
All-Americans, Kenneth Pollard, French	Drama	\$5	5M-3W
Affected Young Ladies, The, Moliere, French	Comedy	Non-R	6M-3W
American Family, An, Fred Eastman, French	Drama	\$5	4M-4W
Anastasia (Recognition Scene), Marcelle Maurette, French	Drama	Apply	2W
And Silently Steal Away, Patterson and Michell French	Comedy	\$5	2M-3W
Angels Don't Marry, Ryerson and Clements, French	Comedy	\$5	1M-2W
Antic Spring, Robert Nail, French	Comedy	\$5	3M-3W
Aria Da Capo, Edna St. Vincent Millay, Baker	Fantasy	\$5	4M-1W
At Night All Cats Are Gray, Robert Garland, French	Comedy	\$5	3M-1W
Bald Soprano, The, Eugene Ionesco, French	Play	\$15	3M-3W
Bathroom Door, The, Gertrude Jennings, French	Comedy	\$5	3M-3W
Bauble for Baby, A, E. P. Conkle, French	Comedy	\$5	1M-3W
Beauty and the Jacobin, Booth Tarkington, French	Drama	\$5	3M-2W
Because It's June, Babette Hughes, Baker	Comedy	\$5	2M-1W
Bishop's Candlesticks, The, Norman McKinnel, French	Drama	\$5	3M-2W
Boor, The, Anton Chekhov, French	Comedy	Non-R	2M-1W
Boss for a Day, Vivian McCullough, French	Comedy	Non-R	3M-1W
Boundless as the Sea, Katharine Kester, French	Comedy	\$5	2M-1W
Box and Cox, John Morton, French	Comedy	\$10	2M-1W
Boy Comes Home, The, A. A. Milne, French	Comedy	\$10	2M-3W
Brilliant Performance, Marjorie Allen, French	Comedy	\$5	4W
Browning Version, The, Terrance Rattigan	Drama	\$20	5M-2W
Cabbages, Edward Staadt, French	Comedy	\$5	3M-4W
Call Me Mac, Theodore St. John Cox, Baker	Drama	\$5	4M-2W
Case of the Crushed Petunias, Tennessee Williams, Dram. Play Serv.	Fantasy	\$10	2M-2W
Catesby, Percival Wilde, Baker	Idyll	\$10	1M-1W
China-Handled Knife, A, E. P. Conkle, French	Comedy	\$5	6M-4W
Chairs, The, Eugene Ionesco, French	Play	\$15	2M-1W

Cinderella Kitchen, A, Laura Meredith, French	Comedy	Non-R	5W
Circumstances Alter Cases, Ruth Giorloff, French	Comedy	\$5	2M-3W
Columbine Madonna, Glenn Hughes, Baker	Fantasy	\$5	4M-1W
Command Performance, The, Jack Knapp, Baker	Drama	\$5	6M-4W
Constant Lover, St. John Hankin, French	Comedy	\$5	1M-1W
Cooks' Detour, Monte Kleban, French	Comedy	\$5	5W
Courting of Marie Jenvrin, Ringwood, French	Comedy	\$5	5M-2W
Cup of Kindness, A. W. Gordon Mauermann, Row-Peterson	Comedy	\$5	3M-3W
Curtain, Colin Clements, French	Comedy	\$5	1M-2W
Daisy Won't Tell, Babette Hughes, Baker	Comedy	\$5	3M-3W
Dancers, The, Horton Foote, Dram. Play Serv.	Play	\$15	3M-7W
Dawn Will Come, David Weinstock, French	Drama	\$5	5M
Dear Departed, The, Stanley Houghton, French	Comedy	\$5	3M-3W
Death of the Hired Man, The, Jay Reid Gould, Drm. Pub. Co.	Drama	\$10-\$5	2M-2W
Decision, The, Monty Pitner, Dennison	Drama	\$5	2M-5W
Devil and Daniel Webster, The, Stephen Benet Dram. Play Serv.	Comedy	\$5	6M-1W
Devil on Stilts, Ryerson and Clements, French	Comedy	\$5	3W
Dollar, A, David Pinsky, French	Comedy	\$5	5M-3W
Double Date, Florence Ryerson, French	Comedy	\$5	3M-4W
Dust of the Road, Kenneth Goodman, Baker	Drama	\$5-\$10	3M-1W
Early Frost, Douglass Parkhirst, French	Drama	\$5	5W
Early Victorian, Babette Hughes, Baker	Comedy	\$5	2M-1W
Enchanted Night, Glenn Hughes, Dram. Play Serv.	Fantasy	\$5	5M-3W
Examination, The, Fred Eastman, Baker	Drama	\$5	4M-3W
Farce of the Worthy Master Pierce Patelin, The, Moritz Jagendorf, Baker	Comedy	\$5	4M-1W
Fifth Soldier, The, John Thorne, French	Comedy	\$5	2M-1W
Finders-Keepers, George Kelly, French	Drama	\$10	1M-2W
Fingers of God, The, Percival Wilde, Baker	Drama	\$10	2M-1W
First Class Matter, Rachel Field, French	Comedy	\$5	2M-3W
Five in Judgment, Douglas Taylor, Dram. Play Serv.	Drama	\$10	7M-1W
Fixin's, Paul and Erma Green, French	Drama	\$5	2M-1W
Flattering Word, The, George Kelly, French	Comedy	\$10	2M-3W
Florist Shop, The, Winifred Hawridge, Baker	Comedy	\$10	3M-2W
Footfalls, Brainerd Duffield, Dram. Pub. Co.	Drama	\$10-\$5	7M-4W
Four Hundred Nights, Jack Knapp, Baker	Drama	\$5	5M-4W
Game of Chess, The, Kenneth Goodman, Henry Holt	Drama	\$5	4M
Good Medicine, Arnold and Burke, Longmans	Comedy	\$5	1M-2W
Grand Cham's Diamond, Allan Monkhouse, Baker	Comedy	\$5	3M-2W
Granny's Little Cherry Room, E. P. Conkle, French	Comedy	\$5	1M-3W

Gratitude, George Savage, Row-Peterson	Comedy	Non-R	5W
Gray Bread, Jean Lee Latham, Row-Peterson	Drama	\$5	4W
Grenachika, Merle Young, Row-Peterson	Comedy	\$5	2M-1W
Happy Journey, The, Thornton Wilder, French	Comedy	\$10	3M-3W
Heritage of Wimpole Street, The, Robert Knipe, Baker	Drama	\$5	2M-3W
Hope Is the Thing with Feathers, Richard Harrity, Dram. Pub. Co.	Comedy	\$5	9M
'He, Eugene O'Neill, Dram. Play Serv.	Drama	\$5	5M-1W
I'm A Fool, Christopher Sergel, Dram. Pub. Co.	Comedy	\$10-\$5	4M-4W
Importance of Being Ernest, The, Oscar Wilde, (Condensation by Harold Sliker), Row-Peterson	Comedy	Non-R	5M-4W
Informer, The, John McGreevey, Dram. Pub. Co.	Drama	\$10-\$5	5M-3W
Inn of Discontent, The, Percival Wilde, Baker	Fantasy	\$10	5M-3W
Jacob Comes Home, William Kozlenko, Row-Peterson	Drama	\$5	2M-3W
Jar of Marmalade, A, Allen Rieser, French	Comedy	\$5	3M-1W
Jinxed, George Mosel, French	Fantasy	\$5	4M-1W
John Doe, Bernard V. Dryer, Baker	Drama	\$5	6M-1W
Joint Owners in Spain, Alice Brown, Baker	Comedy	\$5	4W
Ladies Alone, Ryerson and Clements, French	Comedy	\$5	3W
Lawyer of Springfield, The, Ronald Gow, Baker	Comedy	\$5	7M-1W
Leader of the People, The, Luella E. McMahon, Dram. Pub. Co.	Drama	\$10-\$5	3M-2W
Leprechaun, The, Ruth Purkey, Row-Peterson	Fantasy	\$5	9M-1W
Lesson, The, Eugene Ionesco, French	Play	\$10	1M-3W
Lonesome-Like, Harold Brighouse, French	Comedy	\$5	1M-3W
Long Christmas Dinner, The, Thornton Wilder, French	Fantasy	\$10	5M-7W
Lost Silk Hat, The, Lord Dunsany, French	Comedy	\$5	5M
Maid of France, The, Harold Brighouse, French	Fantasy	\$5	3M-2W
Major Milliron Reports, C. H. Keeney, Row-Peterson	Drama	\$5	5M
Maker of Dreams, The, Oliphant Down, French	Fantasy	\$8	2M-1W
Man in the Bowler Hat, The, A. A. Milne, French	Comedy	\$10	4M-2W
Marriage Proposal, The, Anton Chekhov, French	Comedy	Non-R	2M-4W
Married at Sunrise, John Kirkpatrick, French	Comedy	\$5	2M-4W
Mary's Lamb, Hubert Osborne, Baker	Comedy	\$5	5M-3W
Minnie Field, E. P. Conkle, French	Comedy	\$5	5M
Minuet. A, Louis Parker, French	Drama	\$10	2M-1W
Miss Marlow at Play, A. A. Milne, French	Comedy	\$10	2M-2W
Moonshine, Arthur Hpkins, French	Comedy	\$5	2M
More Perfect Union, Harold Weiss, Dram. Pub. Co.	Comedy	\$5	9W
Mr. F., Percival Wilde, French	Comedy	\$10	3M-1W

Naked Angel, Smith and Finch, French	Comedy	\$5	3M-1W
Night Falls on Spain, Hazel Sholley, Baker	Drama	Non-R	3M-2W
Nine Lives of Emily, The, John Kirkpatrick, French	Comedy	\$5	3M-4W
'Ntiated, The, E. P. Conkle, French	Comedy	\$5	6M
No 'Count Boy, The, Paul Green, French	Comedy	\$5	2M-2W
Noble Lord, The, Percival Wilde, Baker	Comedy	\$10	2M-1W
Not a Cloud in the Sky, Sophie Kerr, French	Comedy	\$5	2M-1W
Now that April's Here, James Reach, French	Comedy	\$5	2M-4W
Old Lady Shows Her Medals, The, J. M. Barrie, French	Comedy	\$5	6W
	Comedy	\$10	2M-4W
Old Love Letters, Bronson Howard, French	Comedy	\$5	1M-2W
Old Mrs. Brown, Marian Gould, French	Comedy	\$5	9W
On the Sentimental Side, John Kirkpatrick, French	Comedy	\$5	3M-4W
Orphans, The, Nancy Camche, French	Drama	\$5	3M-3W
Our Dumb Friend, Alexander Kirkland, French	Comedy	\$5	2M-2W
Over the Teacups, Percival Wilde, Baker	Comedy	\$10	4W
Overtones, Alice Gerstenberg, Longmans	Comedy	\$5-\$10	4W
Part-Time Job, Laura Hornickel, French	Comedy	\$5	1M-4W
Patchwork Quilt, The, Rachel Field, French	Fantasy	\$5	2M-5W
Patterns, Anne Coulter Martens, Dram. Pub. Co.	Drama	\$10-\$5	2M-2W
Pearls, Dan Totheroh, French	Comedy	\$5	2M-2W
Period House, W. P. Eaton, French	Comedy	\$5	3M-5W
Petticoats, Marian Holbrook, Longmans	Comedy	\$5	6W
Phipps, Stanley Houghton, French			
Pioneers, Mabel B. Gilmer, French	Drama	\$5	3M-2W
Pot Boiler, The, Alice Gerstenberg, Longmans	Comedy	\$10	5M-2W
Princess Marries the Page, The, Edna St. Vincent Millay, Baker	Fantasy	\$10	6M-1W
Psalm of Thanksgiving, A, Katharine Kester, French	Drama	\$5	2M-2W
Purple Doorknob, The, Walter Eaton, French	Comedy	\$5	3W
Queen's Nose, The, Russell Medcraft, French	Comedy	\$5	1M-3W
Queens of France, Thornton Wilder, French	Comedy	\$10	1M-3W
Quiet Please, Howard Bauermann, Dram. Play Serv.	Comedy	\$5	3M-4W
Rector, The, Rachel Crothers, French	Comedy	Non-R	1M-6W
Rehearsal, Christopher Morley, Longmans	Comedy	\$10-\$5	6W
Riders to the Sea, John Millington Synge, French	Drama	\$10	1M-3W
Romance, Inc., Glenn Hughes, Dram. Play Serv.	Comedy	\$5	5W
Romancers, The, Edmund Rostand, French	Comedy	Non-R	4M-1W
Saben Revisited, Tom Jones, French	Drama	\$5	3M-5Wx
Sandalwood Box, The, Essex Dane, Baker	Drama	\$5	7W
Seeds of Suspicion, John McGreevey, Dram. Pub. Co.	Drama	\$10	4M-4W
Senor Freedom, Jean Lee Latham, Row-Peterson	Drama	\$5	2M-3W
Shadow of a Dream, Roland Fernand, Dram. Pub. Co.	Drama	\$5	2M-3W

Sham, Frank G. Tompkins, Baker	Comedy	\$5	3M-1W
She Stoops to Conquer, Oliver Goldsmith (Condensation by Harold Sliker), Row-Peterson	Comedy	Non-R	6M-3W
Sheriff, The, James W. Arnold, French	Drama	\$5	6M-1W
Shooting Star, Jack Lewis, French	Drama	\$5	3M-2W
Shot that Missed Lincoln, The, Channing Pollock, Baker	Drama	\$10-5	4M
Sisters McIntosh, The, Richard Corson, French	Comedy	\$5	1M-2W
Slave with Two Faces, The, Mary C. Davis, French	Fantasy	\$5	1M-2W
Small-Town Girl, Glenn Hughes, Baker	Comedy	\$5	3M-3W
So Wonderful (in White), Richard Nussbaum, French	Drama	\$5	9W
Sorry, Wrong Number, Lucile Fletcher, Dram. Play Serv.	Drama	\$10	3M-4W
Sounds of Triumph, William Inge, Dram. Play Serv.	Play	\$5	4M-1W
Southern Cross, The, Paul Green, French	Drama	\$5	4M-1W
Sparkin', E. P. Conkle, French	Comedy	\$5	1M-3W
Spreading the News, Lady Gregory, French	Comedy	\$5	7M-3W
Spring Scene, Babette Hughes, Baker	Comedy	\$5	2M-2W
Stop for a Love Scene, John Kirkpatrick, French	Comedy	\$5	3M-3W
Storm is Breaking, A, Jim Damico, French	Drama	\$5	2M-1W
Strange Road, John Houston, Row-Peterson	Drama	\$5	1M-3W
Submerged, Cottman and Shaw, Row-Peterson	Drama	\$5-\$10	6M
Such a Charming Young Man, Zoe Akins, French	Comedy	\$10	6M-3W
Sunday Costs Five Pesos, Josephina Niggli, French	Comedy	\$5	1M-4W
Sunny Morning, A, Serafin and Joaquin Alvarez Quintero, French	Comedy	\$10	2M-2W
Suppressed Desires, Susan Glaspell, Baker	Comedy	\$10	1M-2W
Sweetmeat Game, The, Ruth Mitchell, French	Drama	\$10	3M-1W
Tangled Web, The, Charles Stevens, Longmans	Comedy	\$10-\$5	2M-2W
Teeth of the Gift Horse, The, Margaret Cameron, French	Comedy	Non-R	2M-4W
They're None of Them Perfect, Sophie Kerr, French	Comedy	\$5	6W
This Night Shall Pass, Dorothy C. Wilson, Maker	Drama	\$2.50	2M-1W
This Way to Heaven, Douglass Parkhurst, French	Fantasy	\$5	2M-2W
Thor, with Angels, Christopher Fry, Dram. Play Serv.	Drama	Apply	8M-2W
Three Pills in a Bottle, Rachel Field, French	Fantasy	\$5	4M-4W
Through a Glass Darkly, Ruth Bell, French	Drama	\$5	6M-4W
Thursday Evening, Christopher Morley, Longmans	Comedy	\$10-\$5	1M-3W
Tiger Lily, Charles Emery, French	Drama	\$5	3M-2W
To Kill a Man, Percival Wilde, Baker	Comedy	\$10	3M
Tree Fell in the Forest, A, James Ragland, Baylor	Fantasy	...	5M-5W
Trysting Place, The, Booth Tarkington, Baker	Comedy	\$10	4M-3W
Twelve-Pound Look, The, J. M. Barrie, French	Drama	\$10	2M-2W
Two Crooks and a Lady, Eugene Pilto, French	Drama	\$10	3M-3W

Valiant, The, Hall and Middlemass, Longmans	Drama	\$10	5M-1W
Vision at the Inn, Susan Buchan, French	Drama	\$5	1M-4W
Wait for Morning, Child, Grover Lewis, French	Play	\$5	2M-1W
What Never Dies, Percival Wilde, Baker	Drama	\$10	1M-3W
When Altars Burn, Kay Arthur, French	Drama	\$5	4W
When the Fire Dies, Ramona Maher, French	Drama	\$5	1M-4W
When the Whirlwind Blows, Essex Dane, Baker	Drama	\$5	3W
Where but in America, Oscar Wolff, Baker	Comedy	\$5	1M-2W
Will-o'-the-Wisp, Doris Hallman, Baker	Fantasy	\$5	4W
Woman's Privilege, A, Maripane and Joseph Hayes, French	Comedy	\$5	2M-2W
Wonder Hat, The, Hecht and Goodman, D. App. Century	Fantasy	\$10	3M-2W
Workhouse Ward, The, Lady Gregory, French	Comedy	\$5	2M-1W
Write Me a Love Scene, Ryerson and Clements, French	Comedy	\$5	2M-2W
Yes Means No, Howard E. Rogers, Dram. Play Serv.	Comedy	\$5	3M-2W

UNPUBLISHED PLAYS

Pit'chur Win'der, Hausenfluck, Grady	Comedy
Rose of Sharon, Harland, Frank	Comedy
Stella for a Star, McClintock, Annasue	Fantasy
Talent is for Giving, J. E. Bouligny,	Play

Directors are invited to submit new scripts for possible listing in this bulletin. Write for information.

LONG PLAYS

With proper adjustments, these plays may be produced. Any cutting, act, or scene which the director desires to produce must be approved by the publisher involved.

Agamemnon	Little Minister, The
All My Sons	Little Women
Angel Street	Look Homeward, Angel
As You Like It	Lute Song
Barretts of Wimpole Street, The	Macbeth
Beyond the Horizon	Mary of Scotland
Billy Budd	Medea
Blithe Spirit	Missouri Legend
	My Heart's in the Highlands

Caine Mutiny Court, Martial, The
Children of the Moon
Chalk Garden, The
Claudia
Curious Savage, The

Night Must Fall

Dark at the Top of the Stairs, The
Date with Judy, A
Dead End

Of Mice and Men
Ondine
Our Hearts Were Young and Gay
Our Miss Brooks
Our Town
Outward Bound

Death of a Salesman
Diary of Anne Frank
Death Takes a Holiday
Dino
Double Door

Rainmaker, The
Romeo and Juliet
Roomful of Roses, A

Elizabeth the Queen
Enemy, The
Eve of St. Mark, The

St. Joan
She Stoops to Conquer
Shining Hour, The
Silver Cord, The
Skin of Our Teeth, The
State Fair
Sun-Up

Family Portrait
Fool, The

Taming of the Shrew
Teahouse of the August Moon, The
Time Out for Ginger
Torchbearers, The
Tomorrow the World

Gammer Gurton's Needle
George and Margaret
Gigi
Gioconda Smile
Glass Menagerie, The
Great Big Doorstep
Green Grow the Lilacs

Winterset
World of Sholom Aleichem

Harvey
Hasty Heart, The
Heiress, The
Home of the Brave
House of Bernarda Alba, The

Ladies in Retirement
Lark, The
Liliom
Little Foxes, The

Importance of Being Earnest, The	Jane Eyre
I Remember Mama	January Thaw
Inherit the Wind	Joan of Lorraine
Innocents, The	
Ivory Door, The	

**Have you considered producing a Shakespearean Play?
—or one from Ancient Greek Theatre?**

PUBLISHERS

Walter H. Baker, Co., 100 Summer Street, Boston 10, Mass.
Dramatic Publishing Co., 179 North Michigan Ave., Chicago 1, Ill.
Dramatists Play Service, 14 East 38th Street, New York 16, N.Y.
Samuel French, Inc., 25 West 45th Street, New York 36, N.Y.
Longmans, Green and Co., 119 W. 40th Street, New York 18, N.Y.
Row, Peterson & Co., 1911 Ridge Avenue, Evanston, Ill.
Baylor Theatre Press, Baylor University, Waco

THE LEAGUE CALENDAR

For Speech and Drama

- Dec. 1—Last date to file entry in the one-act play contest. No title is needed at this time. Have a planning meeting with the other directors in your district.
- Feb. 2—Last day to hold directors' planning meeting. Contact other directors in your district and make arrangements to hold a planning meeting. Select judges, dates, site, and make recommendations to district director general. Settle details of speech contests at this meeting.
- Mar. 3—Last day to send title, author, publisher of your one-act play selection to state office. Conclude all intramural contests **before** this deadline.
- Mar. 17—District contests begin. Send your eligibility blank to your district contest director well before the contest.
- Apr. 13-14—Regional meets.
- May 3-4-5—State meet.

WINNING ONE-ACT PLAYS, 1927–1961

Year: School: Play:

- 1927 Mexia, *Riders to the Sea*
- 1928 Plainview, *The Valiant*
- 1929 Central (Fort Worth), *The Sponge*
- 1930 Abilene, *The High Heart*
- 1931 Austin (Austin), *Casualties*
- 1932 Brackenridge (San Antonio), *The Hour Glass*
- 1933 Crowell, *The Severed Cord*
- 1934 Pampa, *Smokescreen*
- 1935 Mission, *Sparkin'*
- 1936 El Paso (El Paso), *The Last Flight Over*
- 1937 Pampa, *Cabbages*
- 1938 El Paso (El Paso), *Pyramus and Thisbe Scene*
- 1939 Wichita Falls, *The Happy Journey*
- 1940 San Marcos, *Sparkin'*
- 1941 Waco, *Beauty and the Jacobin*
- 1942 Waco, *The Happy Journey*
- 1943 Abilene, *John Doe*
- 1944 Sunset (Dallas), *Road into the Sun*
- 1945 Fort Davis, *On Vengeance Height*
- 1946 Abilene, *Our Town* (Act II)
- 1947 Sunset (Dallas), *Balcony Scene*
- 1948 Denton—Conference AA, *Mooncalf Mugford*
- 1948 West Columbia—Conference A, *Mr. Lincoln's Whiskers*
- 1948 Schulenburg—Conference B, *High Window*
- 1948 Lamar (Houston)—City Conference, *The High Heart*
- 1949 Abilene—Conference AA, *The Skin of Our Teeth* (Act I)
- 1949 Cuero—Conference A, *The Undercurrent*
- 1949 White Deer—Conference B, *The Wasp*
- 1949 Milby (Houston)—City Conference, *The Pot Boiler*
- 1950 Abilene—Conference AA, *The Long Christmas Dinner*
- 1950 Cuero—Conference A, *The Enemy* (Act III)
- 1950 Schulenburg—Conference B, *Mooncalf Mugford*
- 1950 Jeff Davis (Houston)—City Conference, *Last Flight Over*
- 1951 Jeff Davis (Houston)—Conference AA, *Minnie Field*
- 1951 Cuero—Conference A, *All My Sons* (Act III)
- 1951 Schulenburg—Conference B, *Six Who Pass While the Lentils Boil*
- 1952 Port Arthur—Conference AA, *The Glass Menagerie* (Act III)
- 1952 Jacksonville—Conference A, *The Undercurrent*
- 1952 Pine Tree (Greggton)—Conference B, *Fog on the Valley*
- 1953 Thos. Jefferson (Port Arthur)—Conference AA, *The Old Lady Shows Her Medals*
- 1953 Cuero—Conference A, sf *The Little Foxes*

- 1953 Spring Branch (Houston)—Conference B, *Mnior Miracle*
- 1954 Reagan (Houston)—Conference AA, *The Lottery*
- 1954 White Deer—Conference A, *Aria da Capo*
- 1954 McCamey—Conference B, sf *Home of the Brave*
- 1955 Lamar (Houston)—Conference AA, *Our Town* (Act II)
- 1955 Georgetown—Conference A, *A Sunny Morning*
- 1955 Cypress-Fairbanks (Cypress)—Conference B, *Minnie Field*
- 1956 Lamar (Houston)—Conference AA, sf *I Remember Mama*
- 1956 Jacksonville—Conference A, *The No 'Count Boy*
- 1956 White Deer—Conference B, *The Maker of Dreams*
- 1957 Lamar (Houston)—Conference AA, sf *Years Ago*
- 1957 A. & M. Consolidated (College Station)—Conference A, *The Proposal*
- 1957 Carrizo Springs—Conference B, sf *The Barretts of Wimpole Street*
- 1958 Lamar (Houston)—Conference AA, sf *A Roomful of Roses*
- 1958 Georgetown—Conference A, *The Wonder Hat*
- 1958 Alpine—Conference B, sf *Dino*
- 1959 Houston (Sam Houston)—Conference AAAA, sf *Dark of the Moon*
- 1959 La Marque—Conference AAA, *The World of Sholom Aleichem*
- 1959 League City (Clear Creek)—Conference AA, *The Pot Boiler*
- 1959 McLean—Conference A, sf *The Glass Menagerie*
- 1959 Rankin—Conference B, *A Sunny Morning*
- 1960 Houston (Bellaire)—Conference AAAA, *Stella for a Star*
- 1960 Jacksonville—Conference AAA, sf *Cry, The Beloved Country*
- 1960 Schulenburg—Conference AA, sf *Gammer Gurton's Needle*
- 1960 Mathis—Conference A, sf *The Curious Savage*
- 1960 Rankin—Conference B, *The Twelve-Pound Look*
- 1961 Houston (Lamar)—Conference AAAA, sf *Ah, Wilderness*
- 1961 San Benito—Conference AAA, *The World of Sholom Aleichem*
- 1961 Gladewater—Conference AA, *Riders to the Sea*
- 1961 Rankin—Conference A, sf *Antigone*
- 1961 Menard—Conference B, sf *Medea*

sf: scenes from

